SHOULD CHRISTIANS BE POLITICALLY ENGAGED?

CHRISTIAN RESEARCH JOURNAL

Probing Today's Religious Movements — Promoting Doctrinal Discernment & Critical Thinking — Providing Reasons for Christian Faith & Ethics

What Skeptics Want Christians to Know

Old Testament Storytelling Apologetics

GAY TEENS BULLYING SUICIDE

Are Preachers to Blame?

Special Editorial: Time for a "New" Apologetics

$6.95 USA - $6.95 Canada

Vol. 34 / No. 03 / 2011

THE HOUSE OF BAAL.

He reared up an Altar for Baal, in the
House of Baal, in Samaria.
1 Kings, ch. XVI. v. 32.

Pub. by Hogg & Co. Paternoster row.

OLD TESTAMENT Storytelling APOLOGETICS

by Brian Godawa

FOR MANY CHRISTIANS, THE WORD *APOLOGETICS* CONJURES A PICTURE OF DEFENDING THE FAITH WITH PHILOSOPHICAL ARGUMENTS, ARCHEOLOGICAL EVIDENCE, HISTORICAL INQUIRY, AND OTHER RATIONAL AND EMPIRICAL FORMS OF DISCOURSE. APOLOGETICS ALSO INVOLVES *POLEMICS*, WHICH ARE AGGRESSIVE ARGUMENTS AGAINST THE OPPOSITION. SOMETIMES A GOOD OFFENSE IS THE BEST DEFENSE. BUT WHAT IS OFTEN MISSED IN SOME APOLOGETIC STRATEGIES IS THE BIBLICAL USE OF IMAGINATION. THIS IS ILLUSTRATIVE OF A DISTINCT IMBALANCE WHEN ONE CONSIDERS THAT THE BIBLE IS ONLY ABOUT ONE-THIRD PROPOSITIONAL TRUTH AND ABOUT TWO-THIRDS IMAGINATION: IMAGE, METAPHOR, POETRY, AND STORY.[1]

WITH THE DISCOVERY IN THE NINETEENTH AND TWENTIETH CENTURIES OF PAGAN RELIGIOUS TEXTS FROM ANCIENT NEAR EASTERN (ANE) CULTURES SUCH AS BABYLON, ASSYRIA, AND UGARIT, BIBLICAL SCHOLARSHIP HAS DISCOVERED MANY LITERARY PARALLELS BETWEEN SCRIPTURE AND THE LITERATURE OF ANCIENT ISRAEL'S ENEMIES. THE HEBREWS SHARED MANY WORDS, IMAGES, CONCEPTS, METAPHORS, AND NARRATIVE GENRES IN COMMON WITH THEIR

Synopsis

In the ancient land of Canaan, the reigning deity of their pantheon was Baal, the storm god, a "cloud-rider" who was depicted as controlling the weather, bringing rain for survival, and meting out judgment with thunder and lightning. He also was depicted narratively as fighting the Sea and the sea dragon (symbolizing chaos) in order to achieve his imperial status as the "most high" god and to establish his order of reality. When Israel entered the Promised Land of Canaan, Yahweh not only engaged in a physical removal of the inhabitants of the land, He reinforced that dispossession with a literary subversion of the Baal narrative. Biblical authors utilized narrative motifs and images that were common to their surrounding ancient Near Eastern cultures in order to subvert them. Many Bible passages use the Baal epithet of "cloud-rider" for Yahweh, who metes out judgment with thunder and lightning. But they also tell of a divine battle with the Sea and defeat of a mighty sea dragon called "Leviathan." The Scriptural intent is to imaginatively express the establishment of Yahweh's own covenantal order and a polemical displacement of Baal from the cultural landscape. This kind of appropriation of common cultural imagination could be termed "storytelling apologetics."

neighbors. And those Hebrew authors of Scripture sometimes incorporated similar literary imagination into their text.

With regard to these biblical and ancient Near Eastern literary parallels, liberal scholarship tends to stress the similarities, downplay the differences, and construct a theory of the evolution of Israel's religion from polytheism to monotheism.[2] In other words, liberal scholarship is anthropocentric, or human-centered. Conservative scholarship tends to stress the differences, downplay the similarities, and interpret the evidence as indicative of the radical otherness of Israelite religion.[3] In other words, conservative scholarship is theocentric, or God-centered. In this way, both liberal and conservative hermeneutics err on opposite extremes.

The orthodox doctrine of the inspiration of Scripture states that it is composed of "God-breathed" human-written words (2 Tim. 3:16). Men wrote from God, moved by the Holy Spirit (2 Pet. 1:20–21). This is a "both/and" reality of humanly and heavenly authorship. While I affirm the heavenly side of God's Word, in this essay I will illustrate how the authors of the Old Testament used the imagination of their enemies as a polemic against those enemies' religion and deities. In my book, *Word Pictures: Knowing God through Story and Imagination*, I describe the nature of this subversive storytelling as the act of entering the opposition's cultural narrative, retelling it through their own paradigm, or worldview, and thereby capturing the cultural narrative. God used literary subversion in the Bible as a means of arguing against the false gods and idols of that time.

BAAL IN CANAAN

In 1929, an archeological excavation at a mound in northern Syria called Ras Shamra unearthed the remains of a significant port city called Ugarit, whose developed culture reaches back as far as 3000 BC.[4] Among the important finds were literary tablets that opened the door to a deeper understanding of ancient Near Eastern culture and the Bible. Those tablets included Syro-Canaanite religious texts of pagan deities mentioned in the Old Testament. One of those deities was Baal.

Though the Semitic noun *baal* means "lord" or "master," it was also used as the proper name of the Canaanite storm god.[5] In the Baal narrative cycle from Ugarit, El was the supreme "father of the gods," who lived on a cosmic mountain. A divine council of gods called "Sons of El" surrounded him, vying for position and power. When Sea is coronated by El and given a palace, Baal rises up and kills Sea, taking Sea's place as "most high" over the other gods (excepting El). A temple is built and a feast celebrated. Death then insults Baal, who goes down to the underworld, only to be defeated by Death. But Anat, Baal's violent sister, seeks Death and cuts him up into pieces and brings Baal's body back up to earth where he is brought back to life, only to fight Death to a stalemate.[6]

The *Dictionary of Deities and Demons in the Bible* explains of Baal: "His elevated position shows itself in his power over clouds, storm, and lightning, and manifests itself in his thundering voice. As the god of wind and weather, Baal dispenses dew, rain, and snow and the attendant fertility of the soil. Baal's rule guarantees the annual return of the vegetation; as the god disappears in the underworld and returns in the autumn, so the vegetation dies and resuscitates with him."[7]

BAAL IN THE BIBLE

In the Bible, Baal is used both as the name of a specific deity[8] and as a generic term for multiple idols worshipped by apostate Israel.[9] It was also used in conjunction with city names and locations, such as Baal-Hermon and Baal-Zaphon, indicating manifestations of the one deity worshipped in a variety of different Canaanite situations.[10] Simply speaking, in Canaan, Baal was all over the place. He was the chief god of the land.

On entering Canaan, Yahweh gave specific instructions to the Israelites to destroy all the places where the Canaanites worshipped, along with their altars and images (Deut. 12:1–7). They were to "destroy the names" of the foreign idols and replace them with Yahweh's name and habitation (vv. 3–4). God warned them, "Take care lest your heart be deceived, and you turn aside and serve other gods and worship them" (Deut. 11:16).

Yet, turning to other gods in worship is exactly what the Israelites did—over and over again. No sooner had the people settled in Canaan than they began to adopt Baal worship into their culture. The book of Judges describes this cycle of idolatry under successive leaders.[11] In the ninth century BC, Elijah fought against rampant Baal worship throughout Israel (1 Kings 18). In the eighth century, Hosea decried the adulterous intimacy that both Judah and Israel had with Baal (Hos. 2:13, 16–17), and in the seventh century, Jeremiah battled with an infestation of it in Judah (Jer. 2:23; 32:35).

Baal worship was so cancerous throughout Israel's history that Yahweh would have to intervene periodically with dramatic displays of authority in order to stem the infection that polluted the congregation of the Lord. Gideon's miraculous deliverances from the Baal-loving Midianites (Judges 6–8) and Elijah's encounter with the prophets of Baal (1 Kings 18) are just a couple examples of Yahweh's real-world polemic against Baal. But physical battles and miraculous signs and wonders are not the only way God waged war against Baal in ancient Canaan. He also used story, image, and metaphor. He used literary imagination.

YAHWEH VS. BAAL

Literary subversion was common in the ancient world to effect the overthrow or overshadowing of one deity and worldview with another. For example, the high goddess Inanna, considered Queen of Heaven in ancient Sumeria, was replaced by her Babylonian counterpart, Ishtar. An important Sumerian text, *The Descent of Inanna into the Underworld*, was rewritten by the Babylonians as *the Descent of Ishtar into the Underworld* to accommodate their goddess Ishtar.[12] The Babylonian creation epic, *Enuma Elish*, tells the story of the Babylonian deity Marduk and his ascendancy to power in the Mesopotamian pantheon, giving mythical justification to the rise of Babylon as an ancient

world power in the early eighteenth century BC.[13] And then when King Sennacherib of Assyria conquered Babylon around 689 BC, Assyrian scribes rewrote the *Enuma Elish* and replaced the name of Marduk with Assur, their chief god.[14]

Picture this scenario: The Israelites have left Egypt where Yahweh literally mocked and defeated the gods of Egypt through the ten plagues (Exod. 12:12; Num. 33:4). Pharaoh claimed to be a god, who according to Egyptian texts was the "possessor of a strong arm" and a "strong hand."[15] So when Yahweh repeatedly hammers home the message that Israel will be delivered by Yahweh's "strong arm" and "strong hand," the polemical irony is not hard to spot. Yahweh used subversive literary imagery, which in effect said, "Pharaoh is not God, I am God." Nothing like an arm wrestling match to show who is stronger.

But now, God is leading Israel into the Promised Land, which is very different from where they came, with very different gods. "For the land that you are entering to take possession of it is not like the land of Egypt, from which you have come, where you sowed your seed and irrigated it, like a garden of vegetables. But the land that you are going over to possess is a land of hills and valleys, which drinks water by the rain from heaven" (Deut. 11:10–11). And the god of rain from heaven in this new land was believed to be the storm god, Baal.[16]

A look at some Ugaritic texts will give us a literary description of the Baal that Israel faced in Canaan. A side-by-side sampling of those Ugaritic texts with Scripture illustrates a strong reflection of Canaanite echoes in the biblical storytelling.

UGARITIC TEXTS[17]

"Baal sits…
in the midst of his divine mountain, Saphon,
in the midst of the mountain of victory.
Seven lightning-flashes,
eight bundles of thunder,
a tree-of-lightning in his right hand.
His head is magnificent,
his brow is dew-drenched,
his feet are eloquent in wrath."
(KTU 1.101:1–6)[18]

"The season of his rains may Baal indeed appoint,
the season of his storm-chariot.
And the sound of his voice from the clouds,
his hurling to the earth of lightning-flashes."
(KTU 1.4:5.5–9)

"At his holy voice the earth quaked;
at the issue of his lips the mountains were afraid.
The ancient mountains were afraid;
the hills of the earth tottered."
(KTU 1.4:7.30–35)

"Now your foe, Baal,
now your foe the Sea you must smite;
now you must destroy your adversary!
Take your everlasting kingdom,
your eternal dominion!"
(KTU 1.2:4.9–10)

"Then Baal returned to his house [temple].
Will either king or commoner
establish for himself dominion in the earth?"
(KTU 1.4:7.30–35)

OLD TESTAMENT

"Yahweh came from Sinai…
At His right hand there was flashing lightning…

There is none like the God of Jeshurun,
Who rides the heavens to your help,
And through the clouds in His majesty…

And He drove out the enemy from before you,
And said, 'Destroy!'
So Israel dwells in security,
The fountain of Jacob secluded,
In a land of grain and new wine;
His heavens also drop down dew."
(Deut. 33:1, 26–28)

"The voice of the LORD is over the waters;
the God of glory thunders,
the LORD, over many waters…

The voice of the LORD breaks the cedars;
the LORD breaks the cedars of Lebanon…

The voice of the LORD flashes forth flames of fire [lightning].
The voice of the LORD shakes the wilderness…
And in His temple everything says, 'Glory!'
Yahweh sits enthroned over the flood;
Yahweh is enthroned as King forever."
(Ps. 29:3, 5, 7-10)

The voice of the LORD flashes forth flames of fire [lightning].
The voice of the LORD shakes the wilderness…
And in His temple everything says, 'Glory!'
Yahweh sits enthroned over the flood;
Yahweh is enthroned as King forever."
(Ps. 29:3, 5, 7-10)

Like the usage of Yahweh's "strong arm" to argue poetically against the so-called "strong arm" of Pharaoh, so Yahweh inspires His authors to use water and storm language to reflect God's polemic against the so-called storm god Baal.

Comparing the texts yields identical words, memes, and metaphors that suggest God is engaging in polemics against Baal through scriptural imagery and storytelling. It is not Baal who rides his cloud chariot from his divine mountain Saphon, it is Yahweh who rides the clouds from His divine Mount Sinai (and later, Mount Zion). It is not Baal who hurls lightning flashes in wrath; it is Yahweh whose lightning flashes destroy His enemies. It is not Baal whose dew-drenched brow waters the land of Canaan; it is Yahweh who drops dew from heaven to Canaan. It is not Baal's voice that thunders and conquers the waters resulting in his everlasting temple enthronement, it is Yahweh whose voice thunders and conquers the waters resulting in His everlasting temple enthronement.

Psalm 29 (quoted in part above) is so replete with poetry in common with Canaanite poetry that many ANE scholars have concluded it is a Canaanite hymn to Baal that has been rewritten with the name Baal replaced by the name Yahweh.[19] God was not only *physically* dispossessing Canaan of its inhabitants, He was *literarily* dispossessing the Canaanite gods as well. Old Testament appropriation of Canaanite culture is a case of subversion, not syncretism—overthrowing cultural narratives as opposed to blending with them.

A closer look at comparing just two elements of the Baal cycle with Yahweh's story will yield a clearer picture of the literary subversion of the Canaanite narrative that God and the human authors were employing. Those two elements are the epithet of "cloud-rider" and God's conflict with the dragon and the sea.

CLOUD-RIDER

In the Ugaritic text cited above, we are introduced to Baal as one who rides the heavens in his cloud-chariot dispensing judgment from the heights. "Charioteer (or 'Rider') of the Clouds" was a common epithet ascribed to Baal throughout the Ugaritic texts. Here is another side-by-side comparison of Ugaritic and biblical texts that illustrate that common motif.

UGARITIC TEXTS

"Dry him up. O Valiant Baal!
Dry him up, O Charioteer [Rider] of the Clouds!
For our captive is Prince Yam [Sea],
for our captive is Ruler Nahar [River]!"
(KTU 1.2:4.8–9)

"What manner of enemy has arisen against Baal,
of foe against the Charioteer of the Clouds?
Surely I smote the Beloved of El, Yam [Sea]?
Surely I exterminated Nahar [River], the mighty god?
Surely I lifted up the dragon,
I overpowered him?
I smote the writhing serpent,
Encircler-with-seven-heads!"
(KTU 1.3:3.38–41)

OLD TESTAMENT

"[Yahweh] bowed the heavens also, and came down
With thick darkness under His feet.
And He rode on a cherub and flew;
And He appeared on the wings of the wind.
And He made darkness canopies around Him,
A mass of waters, thick clouds of the sky."
(2 Sam 22:10–12)

"[Yahweh] makes the clouds His chariot;
He walks upon the wings of the wind."
(Ps. 104:3)

"Behold, the LORD is riding on a swift cloud and is about to come to Egypt; The idols of Egypt will tremble at His presence."
(Isa. 19:1)

Yahweh is described here with the same exact moniker as Baal, in the same exact context as Baal—revealed in the storm and riding a cloud in judgment on other deities. Baal is subverted by Yahweh.

THE DRAGON AND THE SEA

The second narrative element of the Canaanite Baal cycle that I want to address is Baal's conflict with the dragon and the sea. In ancient Near Eastern religious mythologies, the sea and the sea dragon were symbols of chaos that had to be overcome to bring order to the universe, or more exactly, the political world order of the myth's originating culture. Some scholars call this battle *chaoskampf*—the divine struggle to create order out of chaos.[20] Creation accounts were often veiled polemics for the establishment of a king or kingdom's claim to sovereignty.[21] Richard Clifford quotes, "In Mesopotamia, Ugarit, and Israel the *Chaoskampf* appears not only in cosmological contexts but just as frequently—and this was fundamentally true right from the first—in political contexts. The repulsion and the destruction of the enemy, and thereby the maintenance of political order, always constitute one of the major dimensions of the battle against chaos."[22]

For example, the Sumerians had three stories where the gods Enki, Ninurta, and Inanna all destroy sea monsters in their pursuit of establishing order. The sea monster in two of those

Pharaoh claimed to be a god, who according to Egyptian texts was the "possessor of a strong arm" and a "strong hand." So when Yahweh repeatedly hammers home the message that Israel will be delivered by Yahweh's "strong arm" and "strong hand," the polemical irony is not hard to spot.

versions, according to Sumerian expert Samuel Noah Kramer, is "conceived as a large serpent which lived in the bottom of the 'great below' where the latter came in contact with the primeval waters."[23] In the Babylonian creation myth, *Enuma Elish*, Marduk battles the sea dragon goddess Tiamat, and splits her body into two parts, creating the heavens and the earth, the world order over which Babylon's deity Marduk ruled.

Another side-by-side comparison of those same Ugaritic passages that we considered above with *other* Old Testament passages reveals another common narrative: Yahweh, the charioteer of the clouds, metaphorically battles with Sea (Hebrew: *yam*) and River (Hebrew: *nahar*), just as Baal struggled with Yam and Nahar, which is also linked to victory over a sea dragon/serpent.

UGARTIC TEXTS

"Dry him up. O Valiant Baal!
Dry him up, O Charioteer of the Clouds!
For our captive is Prince Yam [Sea],
for our captive is Ruler Nahar [River]!"
(KTU 1.2:4.8–9) [24]

"What manner of enemy has arisen against Baal,
of foe against the Charioteer of the Clouds?
Surely I smote the Beloved of El, Yam [Sea]?
Surely I exterminated Nahar [River], the mighty god?
Surely I lifted up the dragon,
I overpowered him?
I smote the writhing serpent,
Encircler-with-seven-heads!"
(KTU 1.3:3.38–41)

OLD TESTAMENT

"Did Yahweh rage against the rivers,
Or was Your anger against the rivers (*nahar*),
Or was Your wrath against the sea (*yam*),
That You rode on Your horses,
On Your chariots of salvation?"
(Hab. 3:8)

"In that day…Yahweh will punish Leviathan the fleeing serpent,
With His fierce and great and mighty sword,
Even Leviathan the twisted serpent;
And He will kill the dragon who lives in the sea."
(Isa. 27:1)

"You divided the sea by your might;
you broke the heads of the sea monsters on the waters.
You crushed the heads of Leviathan."
(Ps. 74:13–14)

Baal fights Sea and River to establish his sovereignty. He wins by drinking up Sea and River, draining them dry, and thus establishing his supremacy over the pantheon and the Canaanite world order.[25] In the second passage, Baal's battle with Sea and River is retold in other words as a battle with a "dragon," the "writhing serpent" with seven heads.[26] Another Baal text calls this same dragon, "*Lotan*, the wriggling serpent."[27] The Hebrew equivalents of the Ugaritic words *tannin* (dragon) and *lotan* are *tanniyn* (dragon) and *liwyatan* (Leviathan) respectively.[28] Thus, the Canaanite narrative of Lotan (Leviathan) the sea dragon or serpent is undeniably employed in Old Testament Scriptures.[29] Notice the last Scripture in the chart that refers to Leviathan as having multiple heads *just like the Canaanite Leviathan*.

And notice as well the reference to the Red Sea event also associated with Leviathan in the biblical text. In Psalm 74 above, God's parting of the waters is connected to the motif of the Mosaic covenant as the creation of a new world order in the same way that Baal's victory over the waters and the dragon are emblematic of his establishment of authority in the Canaanite pantheon. This covenant motif is described as a *chaoskampf* battle with the Sea and Leviathan (called *Rahab*) in several other significant biblical references as well.[30]

SUBVERTING PAGANISM

The story of deity battling the river, the sea, and the sea dragon leviathan is clearly a common covenant motif in the Old Testament and its surrounding ancient Near Eastern cultures. The fact that Hebrew Scripture shares common words, concepts, and stories with Ugaritic scripture need not mean that Israel is affirming the same mythology or pantheon of deities. The orthodox Christian need not fear literary similarity between Israel and Canaanite imagination. Common imagination springs from what Old Testament and ancient Near Eastern scholar John Walton calls a "common cognitive environment" of people in a shared space, time, or culture. Walton suggests "borrowing is not the issue…Likewise this need not concern whose ideas are derivative. There is simply common ground across the cognitive environment of the cultures of the ancient world."[31]

> God was not only physically dispossessing Canaan of its inhabitants, He was literarily dispossessing the Canaanite gods as well.

The story of a cloud-rider controlling the elements and battling the Sea and Leviathan to establish his sovereignty over other gods with a new world order is not a false "myth," it is a narrative shared between Israel and its pagan neighbors that Jewish authors appropriate, under divine authority of Yahweh, as a metaphor within their own discourse. God uses that cultural connection to subvert those words, concepts, and stories with His own poetic meaning and purpose.

Great fathers of the Faith utilized this same subversive storytelling. Curtis Chang, in his book, *Engaging Unbelief*, explains how Augustine wrote his *City of God* to defend the Christian faith in the Roman Empire in terms of urban historical narrative saturated with references, motifs, and themes from classical Roman authors. He subverted that "City of Man" by revealing the destructive pride lurking behind all human social construction. Aquinas, in his *Summa contra Gentiles*, appealed to the Aristotelian story of knowledge because he was addressing a Muslim culture steeped in Aristotle. But he subverted that cultural narrative by teasing out the ultimate insufficiency of human reason.

Chang explains this rhetorical strategy as threefold: "1. Entering the challenger's story, 2. Retelling the story, 3. Capturing that retold tale with the gospel metanarrative."[32] He writes that the challenge of each epoch in history is a contest in storytelling, a challenge to "overturn and supplant the inherited story of the epoch with its own metanarrative…The one who can tell the best story, in a very real sense, wins the epoch."[33]

The defense of the gospel in this hostile epoch requires muscular Christians to enter into the narratives of our culture and retell those stories with bold fresh perspectives. I have repeatedly used J. R. R. Tolkien and C. S. Lewis as examples of subversive authors who entered into the genres and mythology of pagan worlds to harness them for Christian imagination. Tolkien's Middle Earth abounded with the mythical Norse characters of wizards, dwarves, elves, giants, trolls, and others. Lewis's Narnia is saturated with a plethora of beasts from assorted pagan mythologies, deliberately subjugated to the Lordship of Aslan.

I am a filmmaker, so I think in terms of movies. We need more storytellers to tell vampire stories with a Christian worldview (*The Addiction*); more zombie stories with a Christian worldview (*I Am Legend*); more demonic stories with Christian redemption (M. Night Shyamalan's *Devil*); more post-apocalyptic thrillers that honor God (*The Book of Eli*); more subversion of adultery (*Fatal Attraction*), fornication (*17 Again*), unbelief (*Paranormal Activity*), paganism (*Apocalypto*), humanistic anti-supernaturalism (*The Last Exorcism*), and our "pro-Choice" culture of death (*The Island*).

I will end with a question and a charge. With two exceptions, why were all these movies that subversively incarnate

the Christian worldview made by non-Christians instead of Christians? Rise up, O Christian apologists and subvert ye the world's imagination!

Brian Godawa is the screenwriter of *To End All Wars* and the author of *Hollywood Worldviews: Watching Films with Wisdom and Discernment* (InterVarsity Press) and *Word Pictures: Knowing God through Story and Imagination* (InterVarsity Press). His movie reviews can be found at www.hollywoodworldviews.com.

---

1 I discuss this fact and its ramifications in my book *Word Pictures: Knowing God through Story and Imagination* (Downers Grove, IL: InterVarsity Press, 2009).
2 A significant author of this view is Mark S. Smith, *The Origins of Biblical Monotheism: Israel's Polytheistic Background and the Ugaritic Texts* (Oxford: Oxford University, 2003).
3 A significant author of this view is Gleason L. Archer, *A Survey of Old Testament Introduction* (Chicago: Moody Press, 2007).
4 Avraham Negev, "Ugarit," *The Archaeological Encyclopedia of the Holy Land*, 3rd ed. (New York: Prentice Hall Press, 1996).
5 Karel van der Toorn, Bob Becking, and Pieter Willem van der Horst, *Dictionary of Deities and Demons in the Bible* (*DDD*), 2nd ext. rev. ed. (Grand Rapids: Eerdmans, 1999), 132.
6 N. Wyatt, *Religious Texts from Ugarit*, 2nd ed., The Biblical Seminar, vol. 53 (London: Sheffield Academic Press, 2002), 36–39.
7 "Baal," *DDD,* 134.
8 Judges 6; 1 Kings 18; 2 Kings 10.
9 Judges 2:13; 1 Samuel 12:10; Jeremiah 2:23.
10 "Baal," *DDD,* 136.
11 Judges 2:11; 3:7; 8:33.
12 Stephanie Dalley, trans., *Myths from Mesopotamia: Creation, The Flood, Gilgamesh and Others* (New York: Oxford University Press, 1989, 2000, 2008), 154–62. The Sumerian version can be found in Jeremy Black, trans., *The Literature of Ancient Sumer* (New York: Oxford University Press **2004, 2006**), 65–76.
13 Alexander Heidel, trans., *The Babylonian Genesis* (Chicago: University of Chicago, 1942, 1951, 1963), 14.
14 C. Jouco Bleeker and Geo Widengren, eds., *Historia Religionum I: Religions of the Past* (Leiden, Netherlands: E. J. Brill, 1969), 134.
15 John D. Currid, *Ancient Egypt and the Old Testament* (Grand Rapids: Baker; 1997), 83.
16 Fred E. Woods, *Water and Storm Polemics against Baalism in the Deuteronomic History*, American University Studies, Series VII, Theology and Religion (New York: Peter Lange Publishing, 1994), 32–35.
17 The abbreviation *KTU* stands for "Keilalphabetische Texte aus Ugarit," the standard collection of this material from Ugarit.
18 All these Ugaritic texts can be found in N. Wyatt, *Religious Texts from Ugarit*, 2nd ed., The Biblical Seminar, vol. 53 (London: Sheffield Academic Press, 2002).
19 Aloysius Fitzgerald, "A Note on Psalm 29," *Bulletin of the American Schools of Oriental Research*, no. 215 (October 1974), 62. A more conservative interpretation claims a common Semitic poetic discourse.
20 Hermann Gunkel first suggested this theme in *Schöpfung und Chaos in Urzdt und Endzeit* (1895).
21 Bruce R. Reichenbach, "Genesis 1 as a Theological-Political Narrative of Kingdom Establishment," *Bulletin for Biblical Research* 13, 1 (2003).
22 Clifford, *Creation Accounts*, 8, n. 13.
23 Samuel Noah Kramer, *Sumerian Mythology: A Study of Spiritual and Literary Achievement in the Third Millennium B.C.* (Philadelphia: University of Pennsylvania Press, 1944, 1961, 1972), 77–78.
24 "Charioteer of the Clouds" also appears in these texts: KTU 1.3:4:4, 6, 26; 1.4:3:10, 18; 1.4:5:7, 60; 1.10:1:7; 1.10:3:21, 36; 1.19:1:43; 1.92:37, 39.
25 KTU 1.2:4:27–32.
26 See KTU 1.5:1:1–35.
27 KTU 1.5:1:1–4.
28 Walter C. Kaiser, Jr., *The Ugaritic Pantheon* (dissertation) (Ann Arbor, MI: Brandeis University, 1973), 212.
29 See also Isaiah 51:9; Ezekiel 32:2; Revelation 12:9, 16, 17.
30 Psalm 89:9–10; Isaiah 51:9–10; Job 26:12–13. Psalms 18, 29, 24, 29, 65, 74, 77, 89, 93, and 104 all reflect *chaoskampf*. See also Exodus 15, Job 9, 26, 38, and Isaiah 51:14-16; 2 Samuel 22.
31 John H. Walton, *Ancient Near Eastern Thought and the Old Testament: Introducing the Conceptual World of the Hebrew Bible* (Grand Rapids: Baker, 2006), 21.
32 Curtis Chang, *Engaging Unbelief: A Captivating Strategy from Augustine to Aquinas* (Downers Grove, IL: InterVarsity Press, 2000), 26.
33 Ibid., 27.

GUARANTEED PAYMENTS FOR LIFE:

THE CHARITABLE GIFT ANNUITY

The gift annuity is an arrangement under which you can make a contribution to your local charity and receive, in turn, guaranteed payments for life. It's a way of stewarding that allows you to make a substantial gift even though you may need ongoing income from your assets.

The minimum gift annuity contribution is $10,000 and is ideal for individuals 60 years of age and older.

What are the Benefits?

In addition to guaranteed payments, a charitable gift annuity provides other benefits, including:

- A portion of the payment is tax-free
- Charitable deduction in the year of the gift
- An annuity rate significantly higher than the interest paid on current fixed investments
- Capital gains tax savings on appreciated assets
- Satisfaction of assisting your favorite charity in its ministry

Visit:
Christian Research Institute's
website for more information.

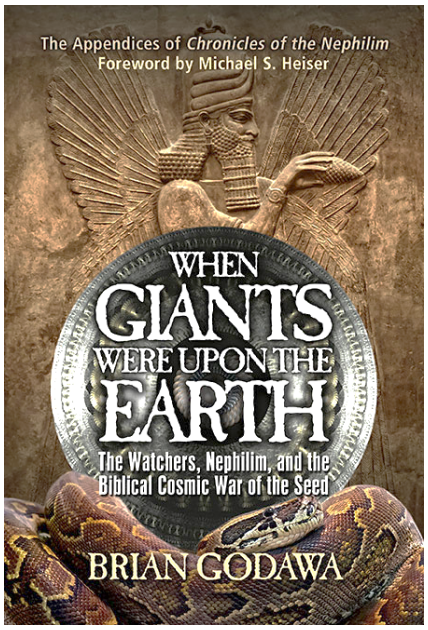
www.equiplegacy.org/cga

111 South Tejon, Suite 520 | Colorado Springs, CO 80903 | (800) 876-7958
www.aboutplannedgiving.com

GET THIS FREE DIGITAL BOOK!

For a Limited Time Only

FREE



The Biblical Research of All 8 Chronicles of the Nephilim Together in One Book!

By Brian Godawa

Chapters Include:

• The Book of Enoch • Sons of God • The Nephilim
• Leviathan • Cosmic Geography in the Bible
• Gilgamesh and the Bible • Mythical Monsters in the Bible
• Goliath was Not Alone • Jesus and the Cosmic War
AND MORE!

Click Here to Get Your Free Book!

http://godawa.com/books/free-giants-book-landing-page/

Great Offers By Brian Godawa

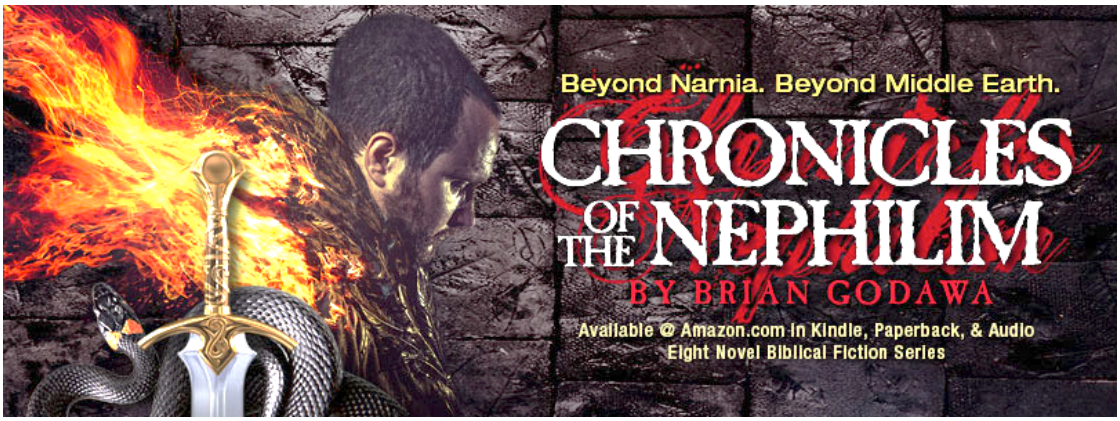
Get More Biblical Imagination

Sign up Online For The Godawa Chronicles

www.Godawa.com

Updates and Freebies
of the Books of Brian Godawa
Special Discounts,
Bible Mysteries!

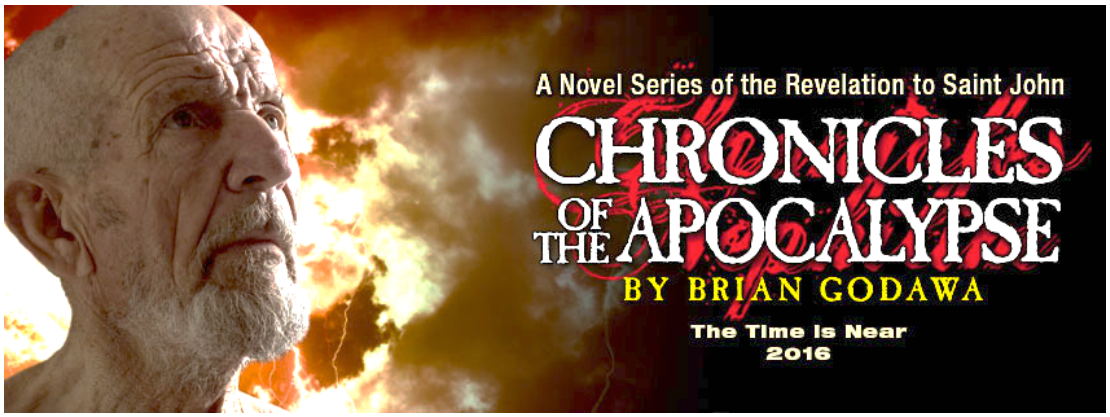
Chronicles of the Nephilim



Nephilim Giants, Watchers, Cosmic War
All in the Bible.

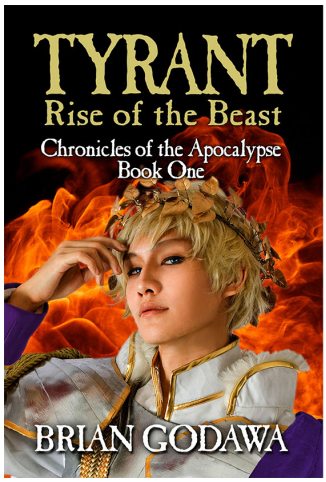
http://www.ChroniclesOfNephilim.com

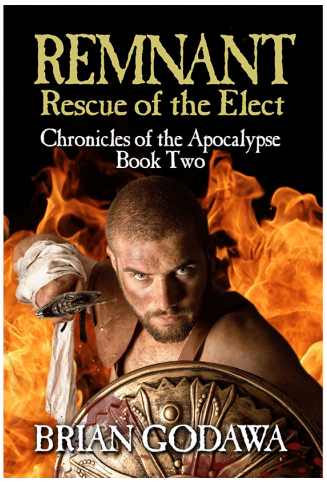
Chronicles of the Apocalypse

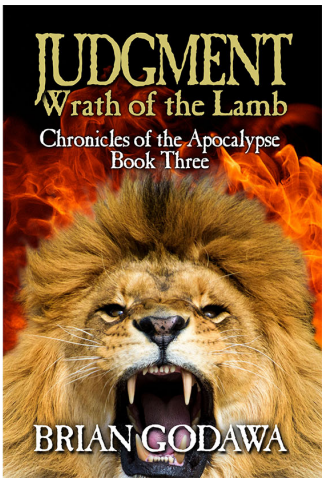


A Novel Series About the Book of Revelation and the End Times. A Fresh Biblical View.

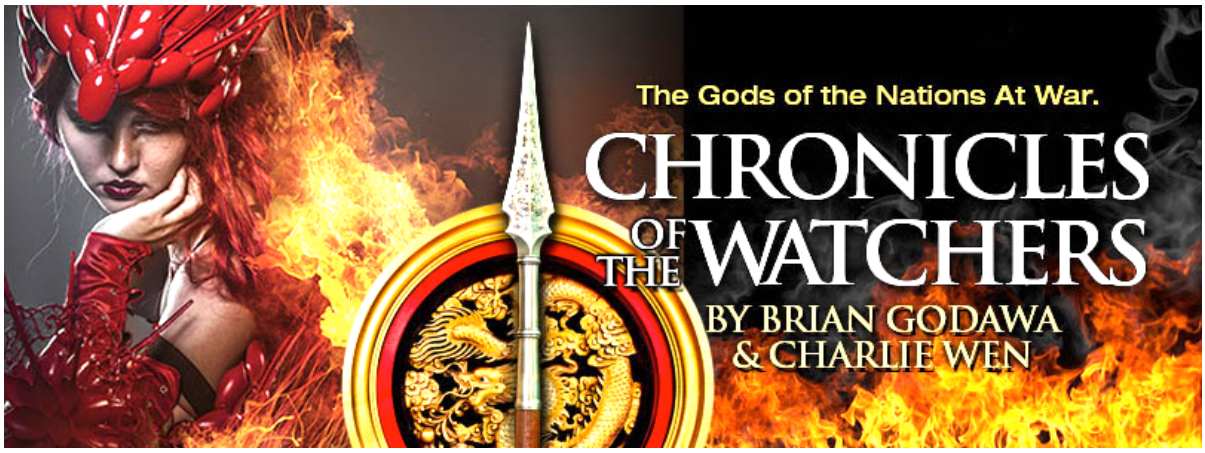
http://godawa.com/books/chronicles-of-the-apocalypse/







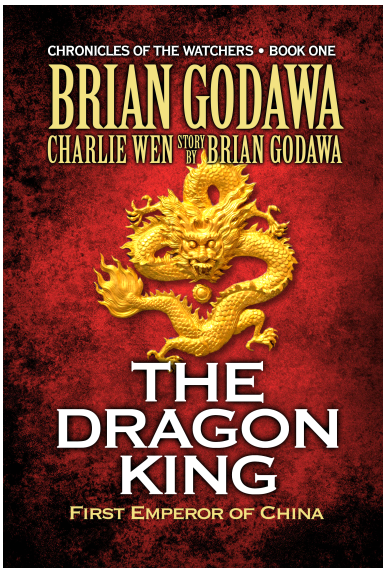
Chronicles of the Watchers



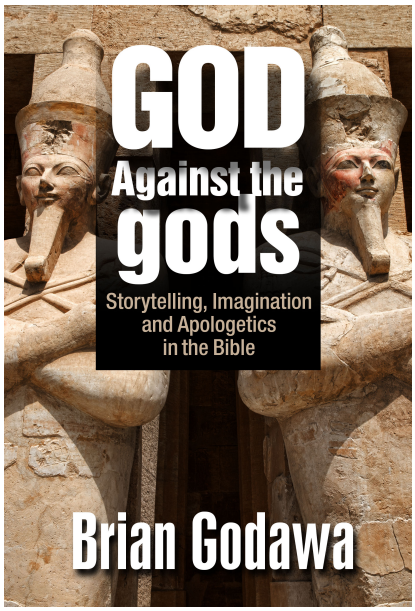
A Series About the Watchers in History. Action, Romance, Gods, Monsters & Men.

The first novel is *The Dragon King: First Emperor of China*

http://godawa.com/books/chronicles-of-the-watchers/



God Against the gods



How God Captures the Imagination

This book was previously titled *Myth Became Fact: Storytelling, Imagination & Apologetics in the Bible*.

Brian Godawa, Hollywood screenwriter and best-selling novelist, explores the nature of imagination in the Bible. He explains how God subverts pagan religions by appropriating their imagery and creativity, and redeeming them within a Biblical worldview. Improve your imagination in your approach to glorifying God and defending the faith.

Demonizing the Pagan Gods
God verbally attacked his opponents, pagans and their gods, using sarcasm, mockery, name-calling.

Old Testament Storytelling Apologetics
Israel shared creative images with their pagan neighbors: The sea dragon of chaos and the storm god. The Bible invests them with new meaning.

Biblical Creation and Storytelling
Creation stories in the ancient Near East and the Bible both express a primeval battle of deity to create order out of chaos. But how do they differ?

The Universe in Ancient Imagination
A detailed comparison and contrast of the Biblical picture of the universe with the ancient pagan one. What's the difference?

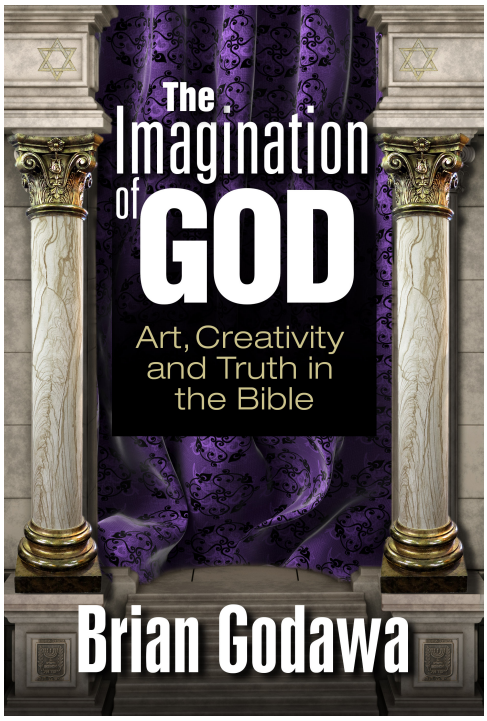
New Testament Storytelling Apologetics
Paul's sermon to the pagans on Mars Hill is an example of subversion: Communicating the Gospel in terms of a pagan narrative with a view toward replacing their worldview.

Imagination in Prophecy & Apocalypse
God uses imaginative descriptions of future events to deliberately obscure his message while simultaneously showing the true meaning and purpose behind history.

An Apologetic of Biblical Horror
Learn how God uses horror in the Bible as a tool to communicate spiritual, moral and social truth in the context of repentance from sin and redemptive victory over evil.

Click for More Info
http://godawa.com/books/god-against-the-gods/

The Imagination of God



Art, Creativity and Truth in the Bible

In his refreshing and challenging book, Godawa helps you break free from the spiritual suffocation of heady faith. Without negating the importance of reason and doctrine, Godawa challenges you to move from understanding the Bible "literally" to "literarily" by exploring the poetry, parables and metaphors found in God's Word. Weaving historical insight, pop culture and personal narrative throughout, Godawa reveals the importance God places on imagination and creativity in the Scriptures, and provides a Biblical foundation for Christians to pursue imagination, beauty, wonder and mystery in their faith.

This book was previously released with the title, *Word Pictures: Knowing God Through Story and Imagination.*

Endorsements:
"Brian Godawa is that rare breed—a philosopher/artist—who opens our eyes to the aesthetic dimension of spirituality. Cogently argued and fun to read, Godawa shows convincingly that God interacts with us as whole persons, not only through didactic teaching but also through metaphor, symbol, and sacrament."

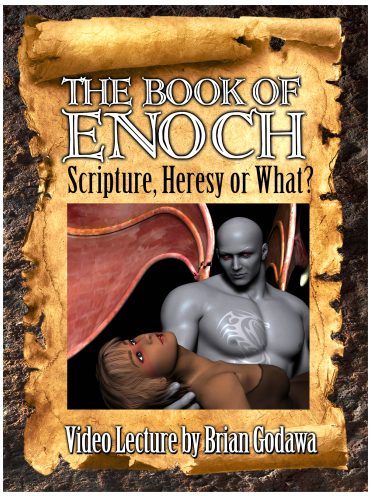
— Nancy R. Pearcey,
Author, *Total Truth: Liberating Christianity from its Cultural Captivity*

"A spirited and balanced defense of the imagination as a potential conveyer of truth. There is a lot of good literary theory in the book, as well as an autobiographical story line. The thoroughness of research makes the book a triumph of scholarship as well."

— Leland Ryken, Clyde S. Kilby Professor of English, Wheaton College, Illinois
Author, *The Christian Imagination: The Practice of Faith in Literature & Writing.*

Click for More Info
http://godawa.com/books/imagination-of-god/

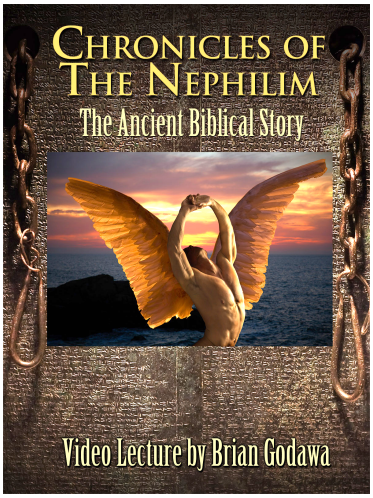
Video Lectures



The Book of Enoch: Scripture, Heresy or What?

This lecture by Brian Godawa will be an introduction to the ancient book of 1Enoch, its content, its history, its affirmation in the New Testament, and its acceptance and rejection by the Christian Church. What is the Book of Enoch? Where did it come from? Why isn't it in the Bible? How does the Book of Enoch compare with the Bible?

Available on video and audio.



Chronicles of the Nephilim: The Ancient Biblical Story

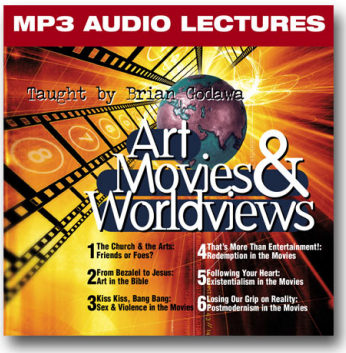
Watchers, Nephilim, and the Divine Council of the Sons of God. In this dvd video lecture, Brian Godawa explores the Scriptures behind this transformative storyline that inspired his best-selling Biblical novel series Chronicles of the Nephilim.

Available on video and audio.

To download these lectures and other books and products by Brian Godawa, just go to the STORE at:

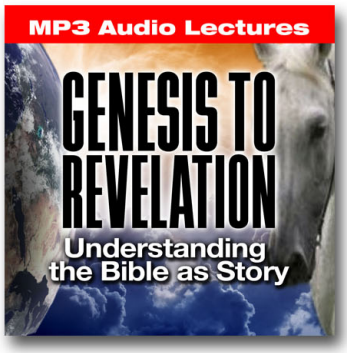
http://godawa.com/store/

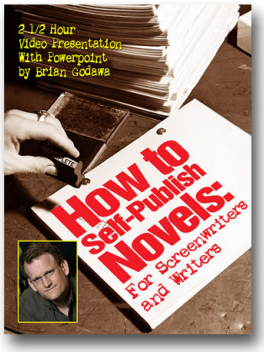
Get Lectures by Brian Godawa
Audio & Video Online Downloads

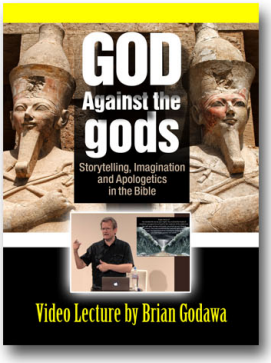


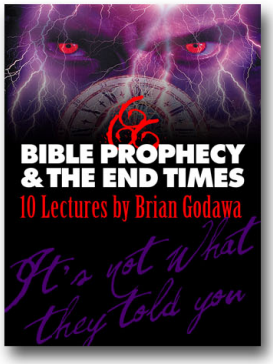
GODAWA.COM
(Click on Store)

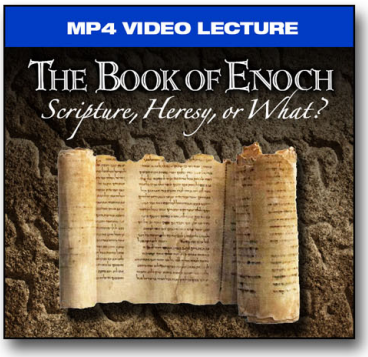
Audio & Video Lectures on Art, Movies, Faith and Worldviews

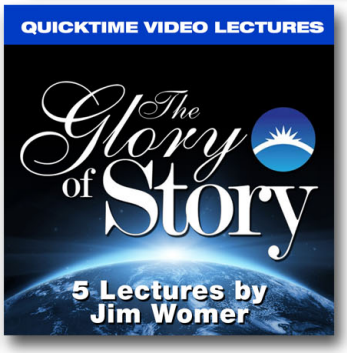


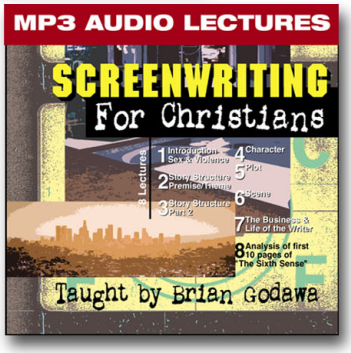












WWW.GODAWA.COM/STORE

About the Author

Brian Godawa is the screenwriter for the award-winning feature film, *To End All Wars,* starring Kiefer Sutherland. It was awarded the Commander in Chief Medal of Service, Honor and Pride by the Veterans of Foreign Wars, won the first Heartland Film Festival by storm, and showcased the Cannes Film Festival Cinema for Peace.

He also co-wrote *Alleged*, starring Brian Dennehy as Clarence Darrow and Fred Thompson as William Jennings Bryan. He previously adapted to film the best-selling supernatural thriller novel *The Visitation* by author Frank Peretti for Ralph Winter (*X-Men, Wolverine*), and wrote and directed *Wall of Separation,* a PBS documentary, and *Lines That Divide*, a documentary on stem cell research.

Mr. Godawa's scripts have won multiple awards in respected screenplay competitions, and his articles on movies and philosophy have been published around the world. He has traveled around the United States teaching on movies, worldviews, and culture to colleges, churches and community groups.

His popular book, *Hollywood Worldviews: Watching Films with Wisdom and Discernment* (InterVarsity Press) is used as a textbook in schools around the country. His novel series, the saga *Chronicles of the Nephilim* is in the Top 10 of Biblical Fiction on Amazon and is an imaginative retelling of Biblical stories of the Nephilim giants, the secret plan of the fallen Watchers, and the War of the Seed of the Serpent with the Seed of Eve. The sequel series, *Chronicles of the Apocalypse* tells the story of the Apostle John's book of Revelation, and *Chronicles of the Watchers* recounts true history through the Watcher paradigm.
Find out more about his other books, lecture tapes and dvds for sale at his website **www.godawa.com**.